who played the drum/' and how badly I wanted to play it. too ! I afterwards look lessons from Mr. Woodhouse, the drummer at the Princess's. Kate gave an imitation of Mrs. Kean as Constance so beautifully that she used to bring tears to my eyes, and make the audience weep too.

Both of us, even at this early age, had dreams of playing all Mrs. Kean's parts. We knew the words, not only of them, hut of every female part in every play in which we had appeared at the Princess's. " Walking on is so dull," the young actress says sometimes to me now, and I ask her if she knows all the parts of the play in which she is " walk-ing on." I hardly ever find that she docs. " I have no understudy/' is her excuse. Even if a young woman has not been given an understudy, she ought, if she has any intention of taking her profession as an actress seriously, to constitute herself an understudy to every part in the piece 1 Then she would not 'find her time as a " super " hang heavy on her hands.

Some of my readers may be able to remember the " Stalactite Caverns " which used to form one of the attrac-tions at the Colosseum. It was there that I first studied the words of Juliet, To me the gloomy horror of the place was a perfect godsend ! Here I could cultivate a creepy, eerie sensation, and get into a fitting frame of mind for the potion scene. Down in this least imposing of subterranean abodes I used to tremble and thrill with passion and terror. Ah, if only in after years, when I played Juliet at the Lyceum, I could have thrilled an audience to the same

extent!

After a few weeks at the Colosseum, we began our little tour. It was a very merry, happy time. We travelled a company of five, although only two of us were acting. There were my father and mother, Kate and myself, and Mr. Sydney Naylor, who played the very important part of